

TIMELESS INNOCENCE

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TIMELESS INNOCENCE

A suite of three scores for films spanning over a century

By Daniel Whitworth

INSTRUMENTATION:

The Next Chapter from *Phil for Short* (1919)

Flute

Bb Clarinet/Bb Contrabass Clarinet

Bassoon

Percussion

Harp

Violin (4)

Viola (2)

Cello (2)

Double Bass

The President Speaks from *The Contender* (2000)

Bb Clarinet

Trumpet

Horn

Piano/Celesta

Harp

Violin (6)

Viola (2)

Cello (2)

Double Bass

Alma y Paz (2021)

Flute

Electronics

Timeless Innocence is a collection of scores for three films—the first originally released in 1919, and the last released in 2021. Each film portrays, in my eyes, a different kind of innocence that reflects their respective time periods.

The first score in the suite was composed for a scene from Oscar Apfel's 1919 feature film, *Phil for Short*, and represents an excerpt from what will eventually be a full score for the film (funded by the 2020/2022 Jon Vickers Film Scoring Award). In the excerpt, our main character, Phil (short for Damophilia), is being courted by the town banker: a nasty, arrogant, and entitled man who has himself declared as Phil's guardian after the untimely death of her father. Phil is a free-spirited and bright young woman who is constantly praised for her "innocence." Her father, before his death, describes it as a shield that protects her from the outside world. Of course, in this time period innocence was expected of women and was a quality synonymous with naiveté and ignorance. However, Phil proves to be quite crafty throughout the course of the film and quickly disproves any notion of innocence as she outsmarts the conniving town banker. Constantly underestimated due to her perceived "innocence," Phil's theme in the score is meant to be free-spirited and pastoral but with a fiery and passionate underbelly.

The Contender is a 2000 feature film directed by Rod Lurie and originally scored by Larry Groupé. The scene I rescored is from the very ending of the film in which the president of the United States appeals to a frustratingly partisan congress in order to confirm his vice-presidential nominee, a woman named Laine Hanson who is being relentlessly slandered by the Republican party due to a scandal from her past. In the president's rousing speech, he confidently and triumphantly proclaims Hanson's value as a leader to the American people and, not only convinces congress to push through her nomination, but gets a standing ovation from both sides of the political aisle when he is finished. The innocence in this scene is most apparent when viewing it from the context of modern-day politics—the notion of a democratic president winning over almost the entire Republican party after a nice speech was already a little farfetched in the political sphere of the 1990s but is absolutely ridiculous in today's world. *The Contender* portrays a world in which integrity and good intentions can win even the most vicious political battles, and the music in this scene is meant to showcase the purity and sincerity of both the president's character as well as Rod Lurie's intentions as a director.

Created as part of Film Independent's 2021 "Project Involve" and directed by Cris Gris, *Alma y Paz* is about a young girl named Alma who is grappling with the recent loss of her mother. When her older sister, Paz, comes into town with the intention of selling their family home, Alma believes that she can win the lottery and ultimately save the last physical connection she has to her mother. This film is about the innocence of a child and the strength of that innocence when facing the harsh realities of the real world. The score for *Alma y Paz* is composed for flute and electronics—the flute gives a sense of nostalgia and childlike wonder, while the electronics provide an ethereal yet solemn texture that weighs over Alma throughout the film.

The Next Chapter

Sequence from *Phil for Short*

Daniel Whitworth

Sly ♩ = 80

5 Playful ♩ = 100

Flute

Clarinet

Bassoon

Percussion

Violin I

Violin II

Viola

Cello

Bass

Contrabass
Clarinet in B \flat

mf mischievous

f

pp

p

pp

pizz.

mp light

pizz.

mp light

pizz.

mp light

pizz.

mp pesante

6

Fl.

mf bright

f

n

3

Cb. Cl.

Clarinet in B \flat

p

Bsn.

Perc.

Vln. I

Vln. II

mf

Vla.

mf

Vc.

mf

Db.

mf plodding

11 13 $\text{♩} = 140$

Fl. *mp dolce* *f sub.*

Cl. *mf* *p* *f*

Bsn.

Perc.

Vln. I *p dolce*

Vln. II *f*

Vla. *f*

Vc. *f* *arco*

Db. *f* *pizz.*

The Next Chapter - Daniel Whitworth

molto rit. . . . ♩ = 100

17

Fl. *mf cantabile* *f*

Cl.

Bsn.

Perc.

Vln. I *p* *mp*

Vln. II *p*

Vla.

Vc.

Db.

3/16 5/4

23 Argumentative ♩ = 140

23

Fl. *f* brash

Cl. *f* light

Bsn. *ff*

Perc.

Vln. I *f* pesante pizz.

Vln. II *f*

Vla. *f*

Vc. *f* pizz.

Db. arco *ff* pizz. *f*

27

Fl.

mp *mf* *pp*

Cl.

Bsn.

Perc.

Vln. I

p *mp* *p*

Vln. II

p *mp*

Vla.

p *mp*

Vc.

Db.

The musical score for measures 27-32 is written for a chamber ensemble. The Flute (Fl.) part begins in measure 27 with a melodic line starting on G4, moving to A4, B4, and C5, then descending to B4, A4, and G4. The dynamics are marked *mp*, *mf*, and *pp*. The Clarinet (Cl.) and Bassoon (Bsn.) parts are marked with a single bar line and a rest. The Percussion (Perc.) part is marked with a single bar line and a rest. The Violin I (Vln. I) part begins in measure 27 with a chord of G4, B4, and D5, moving to A4, B4, and C5, then descending to B4, A4, and G4. The dynamics are marked *p* and *mp*. The Violin II (Vln. II) part begins in measure 27 with a chord of G4, B4, and D5, moving to A4, B4, and C5, then descending to B4, A4, and G4. The dynamics are marked *p* and *mp*. The Viola (Vla.) part begins in measure 27 with a chord of G4, B4, and D5, moving to A4, B4, and C5, then descending to B4, A4, and G4. The dynamics are marked *p* and *mp*. The Violoncello (Vc.) part begins in measure 27 with a chord of G4, B4, and D5, moving to A4, B4, and C5, then descending to B4, A4, and G4. The Double Bass (Db.) part begins in measure 27 with a chord of G4, B4, and D5, moving to A4, B4, and C5, then descending to B4, A4, and G4.

37 Folksy ♩ = 89

34

Fl.

Cl.

Bsn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

pp

n

mf

pp

n

pizz.

mp

mp

41 $\text{♩} = 134$ rit. **44** $\text{♩} = 100$

Fl.

Cl.

Bsn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Whip

mf *p*

f

pizz.

solo

f

f

Musical score for measures 45-48. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc. Whip), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Measures 45-46:** Flute, Clarinet, and Bassoon have whole rests. Violin I plays eighth notes with accents. Violin II has a whole rest.
- Measure 47:** Flute, Clarinet, and Bassoon have whole rests. Percussion plays a single note. Violin I continues with eighth notes. Violin II enters with a half note chord marked *p*. Viola enters with a half note chord marked *p*.
- Measure 48:** Flute, Clarinet, and Bassoon have whole rests. Percussion plays a single note. Violin I continues with eighth notes. Violin II plays a half note chord marked *f*. Viola plays a half note chord marked *f*.
- Measure 49:** Flute, Clarinet, and Bassoon have whole rests. Percussion plays a single note. Violin I continues with eighth notes. Violin II has a whole rest. Viola has a whole rest. Violoncello and Double Bass play eighth notes.

50 Heavy, Villainous

rit.

Fl.

Contrabass
Clarinet in B \flat

Cb. Cl.

Bsn.

Perc.
(Whip)

Vln. I

col legno
tutti

Vln. II

col legno

Vla.

Vc.

div.

unis.

Db.

The musical score is for a 50-measure section titled 'Heavy, Villainous'. It is in 4/4 time and features a variety of instruments. The Flute (Fl.) part is mostly silent, with a few notes in the final measure. The Contrabass Clarinet in B-flat (Cb. Cl.) and Bassoon (Bsn.) parts are highly active, playing a rhythmic pattern of eighth and sixteenth notes, starting with a forte (f) dynamic and reaching fortissimo (ff) in the middle measures before settling at mezzo-forte (mf) in the final measure. The Percussion (Whip) part is silent throughout. The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic pattern of eighth and sixteenth notes, starting with a forte (f) dynamic and reaching fortissimo (ff) in the middle measures before settling at mezzo-forte (mf) in the final measure. The Viola (Vla.) part is silent throughout. The Violoncello (Vc.) part plays a rhythmic pattern of eighth and sixteenth notes, starting with a forte (f) dynamic and reaching fortissimo (ff) in the middle measures before settling at mezzo-forte (mf) in the final measure. The Double Bass (Db.) part plays a rhythmic pattern of eighth and sixteenth notes, starting with a forte (f) dynamic and reaching fortissimo (ff) in the middle measures before settling at mezzo-forte (mf) in the final measure. The score includes a 'rit.' (ritardando) marking in the final measure.

55 **55** ♩ = 80

Fl. *f dolce* *n*

Cb. Cl. *n* *f fierce*

Bsn. *n* *f fierce*

Perc. (Whip) 5/4 3/4 4/4

Vln. I *pp* *ord.* *mp*

Vln. II *pp* *ord.* *pp* *mp*

Vla. *ord.* *pp* *mp*

Vc. 5/4 3/4 4/4

Db. *f*

63 Chaotic yet dignified ♩ = 140

61 **accel.**

Fl. *ff pesante*

Cb. Cl. *ff f ff f*

Bsn. *ff f ff f*

Perc. (Whip) *pp f* Cymbals

Vln. I *f sinister* solo

Vln. II *n*

Vla. *n f pizz. ff*

Vc. *mf ff f ff f arco*

Db. *ff f*

65

Fl.

Cb. Cl.

Bsn.

Perc.
(Cym.)

Vln. I

Vln. II

Vla.

Vc.

Db.

ff *f* *ff* *f* *ff*

mp

pizz.
mf

ff *f* *ff* *f* *ff*

page 14

78 **Melancholic** ♩ = 70 **poco accel.**

Fl. *p* *mf* *n*

Cb. Cl. *n*

Bsn. *n* *mp*

Perc. (Tri.)

Vln. I *ppp* like glass *8va*

Vln. II *mp* *n* *p*

Vla. *p* *mf*

Vc. *mp*

Db. *n*

The Next Chapter - Daniel Whitworth

84 $\text{♩} = 78$

Fl.

Cb. Cl.

Bsn.

Perc. (Tri.)

Vln. I

Vln. II

Vla.

Vc.

Db.

p *mf*

mf mischievous *pp* *n*

pizz. *p* *mf*

pizz. *mf* *p*

89

Fl.

mf dolce

Cb. Cl.

mp *n*

Bsn.

n

Perc. (Tri.)

Cymbals

pp

Vln. I

(8)

n *pp*

Vln. II

pizz. *mf* arco *pp*

Vla.

solo *mf mischievous* *n*

Vc.

mf

Db.

96 **96** Youthful ♩ = 85

Fl. *ffz* *f* bright, cheerful

Cb. Cl.

Bsn.

Perc. (Cym.) *mf* *p* *mf* Tambourine

Vln. I *f* *mf*

Vln. II *f*

Vla. *f* *p* *mf*

Vc. *arco* *mf* *pizz.* *f*

Db. *arco* *mp* *pizz.* *mf*

102

Fl.

Cb. Cl.

Bsn.

Perc.
(Tamb.)

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf

pizz.

f bouyant

p

f bouyant

f bouyant

n

107 Villainous

106

Fl.

Cb. Cl.

Bsn.

Perc. (Tamb.)

Vln. I

Vln. II

Vla.

Vc.

Db.

Clarinet in Bb

Guero

mf mischievous

f

pp

f

mp

n

mp

mf mischievous

pp

p

solo arco

Detailed description: This is a musical score for a piece titled 'Villainous'. The score is written for a large ensemble, including Flute (Fl.), Clarinet in Bb (Cb. Cl.), Bassoon (Bsn.), Percussion (Tamb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into measures with time signatures of 3/8, 4/4, 2/4, 5/8, and 3/4. The key signature is one flat (Bb). The score includes various dynamic markings such as *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), *mp* (mezzo-piano), *n* (normal), and *p* (piano). There are also performance instructions like 'mischievous' and 'solo arco'. The score is numbered 106 at the top left and 107 in a box at the top center. The page number 20 is at the bottom.

114 **114** Pastoral

Fl.

Cl. *mf* semplice *p*

Bsn.

Perc. (Guero) 4/4

Vln. I

Vln. II

Vla. *mp*

Vc. tutti pizz. *mp* semplice

Db. *mp* playful

121

119

Fl.

Cl.

Bsn.

Perc.
(Guero)

Vln. I

Vln. II

Vla.

Vc.

Db.

n

mf *espressivo*

f

mf

pizz.

mf

arco

p

mp

pizz.

arco

mp

p

n

125 **accel.** $\text{♩} = 100$ **rit.**

Fl. *f* *mf*

Cl. *p* *n* *mf*

Bsn.

Perc. (Guero) Triangle

Vln. I *f* *p* pizz. arco

Vln. II *f* pizz.

Vla. *pp* *n* *p*

Vc.

Db. *f*

131 $\text{♩} = 85$ **accel.**

Fl.

Cl.

Bsn.

Perc.
(Tri.)

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf

n

mf

pp

Cymbals

pp

n

pizz.
pp

p

pizz.

arco

mf

mp lazy

f

136 $\text{♩} = 100$

Fl. *mf* light, delicate

Cl. *mf* cantabile

Bsn.

Perc. (Cym.) *mf*

Vln. I *ff* cantabile

Vln. II *mf*

Vla. *f*

Vc. *f*

Db.

139

Fl.

Cl.

Bsn.

Perc.
(Cym.)

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for measures 139-141 is as follows:

- Flute (Fl.):** Measure 139 contains a rapid sequence of eighth notes with numerous grace notes. Measure 140 continues this pattern. Measure 141 features a final flourish of eighth notes.
- Clarinet (Cl.):** Measure 139 has a long slur over a series of notes, including a sharp sign. Measure 140 continues the slur. Measure 141 ends with a sustained note.
- Bassoon (Bsn.):** All three measures (139-141) contain whole rests.
- Percussion (Perc. (Cym.)):** The part consists of a single cymbal stroke at the beginning of measure 139, followed by rests.
- Violin I (Vln. I):** Measure 139 has a long slur over a few notes. Measure 140 continues the slur. Measure 141 ends with a sustained note.
- Violin II (Vln. II):** The part consists of a steady eighth-note pattern throughout all three measures.
- Viola (Vla.):** Measure 139 has a whole note with a sharp sign. Measure 140 continues the whole note. Measure 141 has a long slur over the whole note.
- Violoncello (Vc.):** Measure 139 has a whole note. Measure 140 has a slur over a half note and a quarter note. Measure 141 has a slur over a half note and a quarter note.
- Double Bass (Db.):** All three measures (139-141) contain whole rests.

142

Fl.

Cl.

Bsn.

Perc.
(Cym.)

Vln. I

Vln. II

Vla.

Vc.

Db.

poco rit.

145

Fl.

Cl.

Bsn.

Perc.
(Cym.)

Triangle

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

ff

pp — *f*

ff

ff

mf — *ff*

arco

The President Speaks

from *The Contender*

Daniel Whitworth

Pastoral ♩ = 120

10

Clarinet in B♭

Horn in F

Trumpet in B♭

Violin I

Violin II

Violin III

Viola

Violoncello

Contrabass

Synthetic Keys/Harp

div.

pp

pp still

pp

p

mp

2 3 4 5 6 7 8 9 10

18

Cl. *p* *mp* *pp* delicate

Hn.

Tpt. *pp* *p*

18

Vln. I *pp* *p*

Vln. II *pp*

Vln. III *pp*

Vla. *pp* *p*

Vc. *pp* *p*

Cb.

18

Keys.

11 12 13 14 15 16 17 18 19 20 21

rit.

27

Delicate ♩ = 109

Cl.

p *pp*

Hn.

Tpt.

rit.

27

Delicate ♩ = 109

Vln. I

pp *p* *pp*

Vln. II

Vln. III

Vla.

pp *p*

Vc.

Cb.

rit.

27

Delicate ♩ = 109

Keys.

22 23 24 25 26 27 28 29

Cl.

Hn.

Tpt.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

Keys.

30 31 32 33 34 35 36

Detailed description: This is a page from a musical score for 'The President Speaks' by Daniel Whitworth. The page is numbered 32. It contains ten staves for various instruments: Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Keyboard (Keys.). The first nine staves (Cl. through Cb.) are currently empty, each with a single whole rest in every measure. The Keyboard staff (Keys.) is active, showing musical notation for measures 30 through 36. Measures 30, 31, 32, 33, and 35 are in the key of C major, while measures 34 and 36 are in the key of B-flat major. The notation includes eighth and sixteenth notes, rests, and a fermata in measure 34.

40

Cl.

Hn.

Tpt.

40

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

Keys.

37

38

39

40

41

42

43

45 Determined $\text{♩} = 120$

45 Determined $\text{♩} = 120$
8va-----

44

53

Cl.

Hn.

Tpt.

mf *f*

mf *f*

53

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

ff *f* *ff*

unis.

(unis.)

53

Keys.

50 51 52 53 54

Cl.

Hn.

Tpt.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

Keys.

55

56

57

58

59

60

mf

fff bright

mf

div.

mf

div.

8va

69 Grand
poco rit. . . .

61

Cl.

Hn.

Tpt.

mf *f* *ff*

69 Grand
poco rit. . . .
div.

61

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

mf *ff* *ff* *ff* *ff* *ff*

a2

unis.

div.

div.

div.

div.

69 Grand
poco rit. . . .

61

Keys.

61 62 63 64 65 66 67 68 *ff* 69

$\text{♩} = 110$ *poco rit.*

Cl. *mf*

Hn. *mf*

Tpt. *mf*

Vln. I *mp* *f* *unis.* *div.*

Vln. II *mf* *f*

Vln. III *mf*

Vla. *mf*

Vc. *mf* *unis.*

Cb. *mf*

Keys. $\text{♩} = 110$ *poco rit.*

70 71 72 73 74 75 76

82

♩ = 100

Cl.

f *mf* *p* *mp*

Hn.

f *mf*

Tpt.

f *mf*

Vln. I

Vln. II

Vln. III

f

Vla.

f

Vc.

solo

f *mf* *f dolce* *mf*

Cb.

ff

Keys.

mp

77 78 79 80 81 82 83 84

Cl.

Hn.

Tpt.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

Keys.

85 86 87 88 89 90 91 92

93

Driving ♩ = 144

97

Cl.

Hn.

Tpt.

93

Driving ♩ = 144

97

div.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

p

pizz.

f pesante

93

Driving ♩ = 144

97

Keys.

93 94 95 96 97 98

Cl.

Hn.

Tpt.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

Keys.

99 100 101 102 103 104

107

Cl.

Hn.

Tpt.

107

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

p *mf* *mp*

p *mf* *mp*

p *mf*

p *mf*

mf *espressivo*

mf *espressivo*

a2

solo

solo

107

Keys.

105 106 107 108 109 110

Cl.

Hn.

Tpt.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

Keys.

111 112 113 114 115 116

pp *f*

pp *f*

a2 div.

f

arco

pp *f*

119

Cl.

Hn.

Tpt.

119

Vln. I

pp ethereal

sul pont.

Vln. II

pp ethereal

sul pont.

Vln. III

mp

Vla.

mp

Vc.

Cb.

pizz.

f

119

Keys.

117 118 119 120 121 122

Cl.

Hn.

Tpt.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

Keys.

123

124

125

Cl.

Hn.

Tpt.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

Keys.

126

127

128

129

p

f

p

f

p

f

p

f

a2

score for flute and synthetic instruments

CUE 1: Opening (Bar 23)

a little airy

12

$p \rightarrow n$ $ppp \rightarrow p \rightarrow n$ $ppp \rightarrow$

poco accel. ♩ = 64

$$\begin{array}{c} \text{---} \\ \text{---} \end{array} mp \begin{array}{c} \text{---} \\ \text{---} \end{array} n$$

CUE 2: Dream Sequence 1 (Bar 103)

1 **Mysterious** ♩ = 52

play completely free and out of time
start slow -----> faster -----> slower

4

5 still freely, with slight time emphasis on tenuto notes

p *mf* *f* *mp*

CUE 3: Dream Sequence 2 (Bar 182)

1 **Mysterious** ♩ = 64

play completely free and out of time
start slow -----> faster -----> slower

4

p *mf*

CUE 4: Credits (Bar 214)

Pastoral, peaceful ♩ = 72

1

mp dolce

6

> pp

17

p dolce *mf* *mp*

29

mf *mp* *mf* *p* *pp*